


MUSIC - UNIVERSITY OF TORONTO



3 1761 09772428 0

M
1612
A75
A7



Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

https://archive.org/details/sixsongs00arne_0

786.3
A748

The Old English Edition. No. ii.

SIX SONGS

BY

THOMAS AUGUSTINE ARNE.

EDITED BY

G. E. P. ARKWRIGHT.



LONDON :

JOSEPH WILLIAMS LIMITED,
32 GREAT PORTLAND STREET, W. 1.

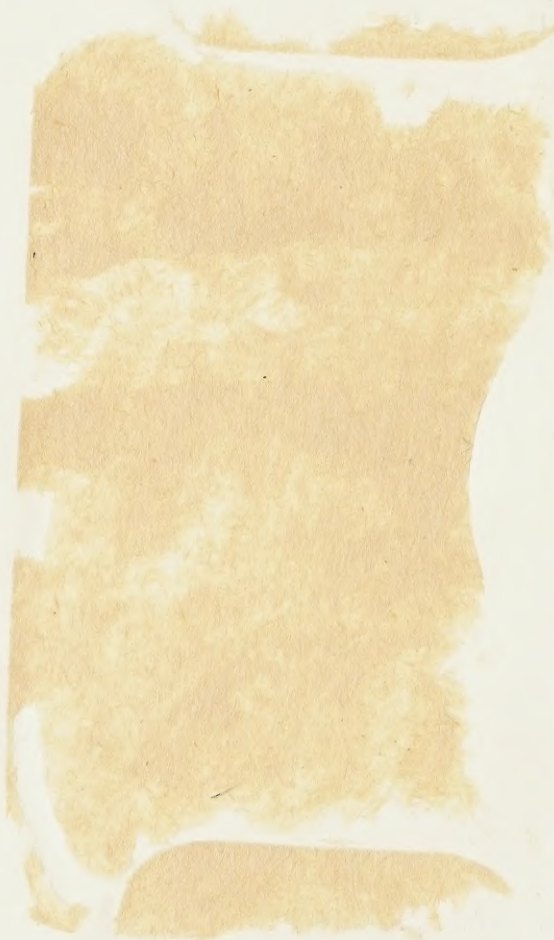


2925. 48
22. 2. 48

PRINTED IN ENGLAND.

86.3
7 748

M
1612
A75A7



Ms. 79.8

Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the seventeenth and eighteenth centuries, which would otherwise be difficult to obtain. It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquarians and collectors of rare books.

The original harmonies will be preserved in every case.

Each volume will be accompanied by Introductions and Biographical Notices, with references to the authorities whence information is obtained. A few brief Notes will also be added.

Introduction

To No. ii. of the Old English Edition.

THOMAS AUGUSTINE ARNE (1710—1778) was the son of an upholsterer who kept a shop in King Street, Covent Garden. On leaving Eton, where he was educated, he was placed by his father in a lawyer's office. He contrived nevertheless to find time for the study of music, and took lessons on the violin from Michael Festing. It is said that the elder Arne knew nothing of his son's talents until he accidentally discovered him leading an amateur orchestra at a friend's house. After this he was persuaded to let him give up the Law and devote himself to Music.

Arne's first essay in dramatic composition was a new setting of Addison's opera, "Rosamond," written for his sister Susanna (afterwards the celebrated Mrs. Cibber), whom he had himself instructed in singing. This was successfully produced in 1732, and was followed in the same year by the "Opera of Operas, or Tom Thumb the Great," a version of Fielding's "Tragedy of Tragedies." In 1736 he wrote incidental music to the "Fall of Phaeton," from which a song is printed in the present volume. The words are doubtfully ascribed to one Pritchard in the British Museum Catalogue.

The work which established Arne's reputation as a writer for the Theatre was a setting of Milton's "Comus," as adapted for the stage by Dr. Dalton. Two songs from "Comus" are included in this collection: the first is the Attendant Spirit's song, "Not on beds of fading flowers," sung by the great tenor, Beard; the second, "Fame's an Echo," was sung by Mrs. Clive, in the character of Euphrosyne.

In 1740, an entertainment was given by Frederick, Prince of Wales, at Clieveden, near Maidenhead, to commemorate the anniversary of the Accession of the House of Hanover. Arne was employed to write music for two masques which were presented on the occasion. One of these was Congreve's "Judgment of Paris;" the other, Thomson and Mallet's "Alfred." The latter contains the "celebrated Ode in Honour of Great Britain call'd Rule Britannia." It was afterwards altered and reproduced at Drury Lane in 1751. Two songs from "Alfred" are given in this collection.

From this time until his death in 1778, Arne devoted himself almost exclusively to writing operas, and supplying incidental music for the plays produced at Drury Lane and Covent Garden Theatres. It is only necessary here to mention "Artaxerxes," an opera in the Italian style, which was produced in 1762; the libretto being translated from Metastasio by Arne himself.

He also composed two Oratorios, "Abel" (1755), which contains the popular "Hymn of Eve;" and "Judith" (1764), of which the words were written by Isaac Bickerstaff. A song from "Judith" is printed in this volume.

Arne married, in 1736, the singer Cecilia Young, for whom he wrote many of his most charming songs. He was a very successful teacher of singing, and some of his pupils, notably Miss Brent, attained considerable celebrity.

[See Grove's Dictionary of Music, and the Dictionary of National Biography.]

The six songs contained in this collection are supplied with an accompaniment arranged for the pianoforte from the score. At the end of the volume will be found the score of each song, taken from the old editions.

Contents.

1. NOT ON BEDS OF FADING FLOW'RS	<i>Comus.</i>
2. FAME'S AN ECHO	<i>Comus.</i>
3. VENGEANCE, O COME INSPIRE ME	<i>Alfred.</i>
4. ARISE, SWEET MESSENGER OF MORN	<i>Alfred.</i>
5. SLEEP, GENTLE CHERUB	<i>Judith.</i>
6. O COME, O COME, MY DEAREST	<i>Fall of Phaeton.</i>

Music.



I.

Not on beds of fading flow'rs.

Comus.

The piano introduction for the first system is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five measures. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest for four measures, followed by the lyrics "Not on beds of fa - - ding". The piano accompaniment includes a trill (tr) in the right hand and a piano (p) dynamic marking in the left hand.

The third system of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics "flow'rs, Shedding soon their gaudy pride,". The piano accompaniment continues with chords and single notes.

The fourth system of the song concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "Nor with swains in Sy-ren Bow'rs Will true Plea - sure,". The piano accompaniment continues with chords and single notes.

will true Pleasure long re -

tr

- side. 1. 2. On aw - ful

Vir - - tue's Hill sub - lime En - thro - ned sits thim - mort - - al

tr

fair; Who wins her

f *p*

Height must pa - tient climb, The steps are Pe - ril, Toil and

Care. So from the first did Jove or - dain Eter - nal

bliss for transient Pain, Eter - nal bliss

— for trans - ient Pain, E - ter - nal bliss for

tr. *tr.* *più forte* *p*

1. trans - ient pain. 2. pain.

Adagio. *f*

tr. *dim.*

II.

Fame's an Echo.

Comus.

The piano introduction consists of four measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment with eighth and sixteenth notes.

The first vocal line begins with a rest for four measures, followed by the lyrics "Fame's an E - cho, Prattlingdou-ble,". The melody is written in a treble clef with a key signature of two flats. The piano accompaniment continues with chords and moving lines.

The second vocal line continues the melody with the lyrics "An emp - ty ai - - ry glitt' - ring Bub - ble". The piano accompaniment features a more active right hand with eighth notes and chords. A first ending bracket labeled "I. II." is shown at the end of the line.

The third vocal line begins with the lyrics "A breath can swell, a breath can sink it, The". The melody continues with a mix of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines.

wise not worth their keep - ing think it

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal line has a melodic phrase with a repeat sign at the end. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Why then, why such toil and pain Fame's un - cer - tain smiles to gain.

The second system of the musical score. The vocal line continues with a new phrase, also ending with a repeat sign. The piano accompaniment continues with similar harmonic patterns, supporting the vocal melody.

Like her sis - ter For - tune blind

The third system of the musical score. The vocal line has a short phrase followed by a longer one. The piano accompaniment continues to provide harmonic support, with some changes in the bass line.

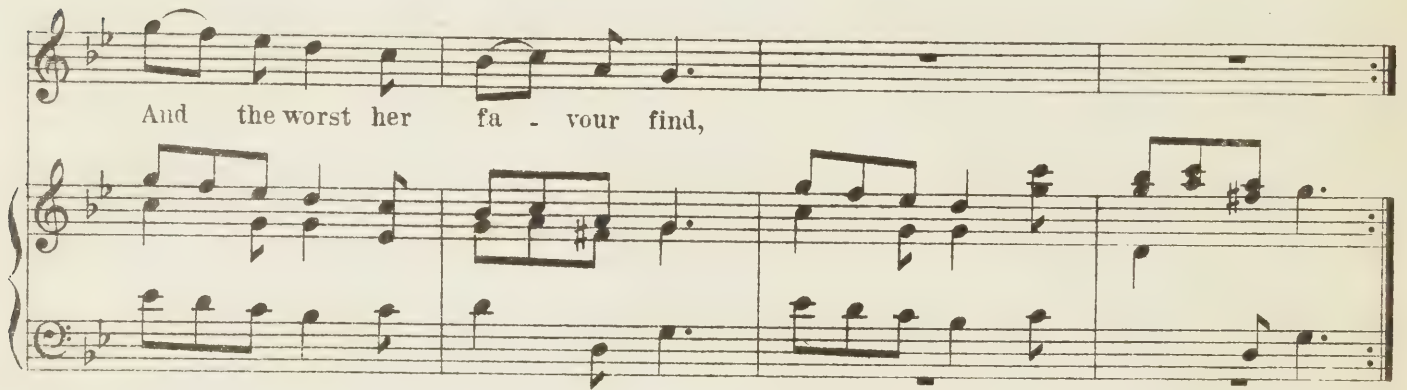
To the best she's oft un - kind,

The fourth and final system of the musical score on this page. The vocal line concludes with a short phrase. The piano accompaniment continues until the end of the system, with some final chords in the bass.



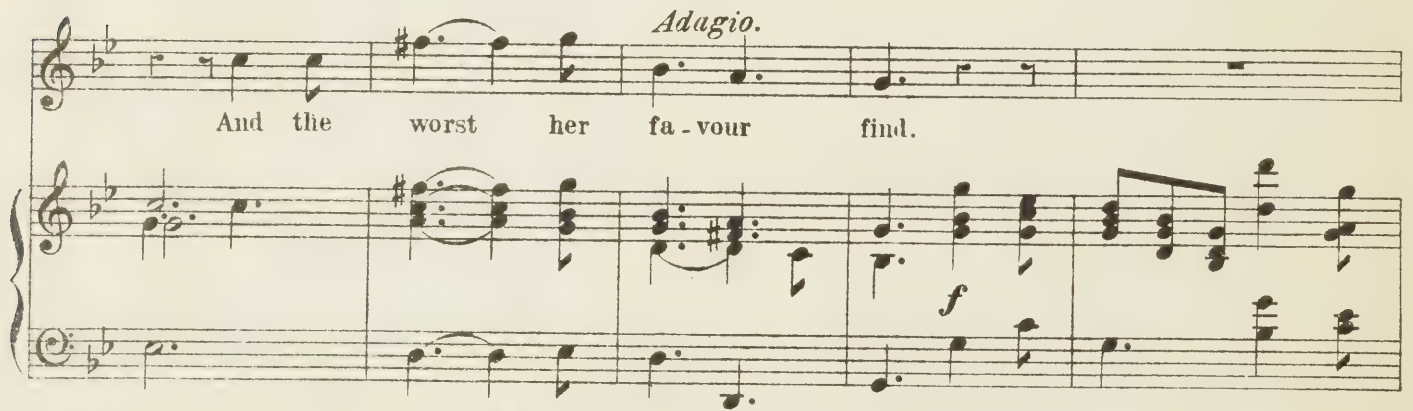
And the worst her fa - vour find,

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes.



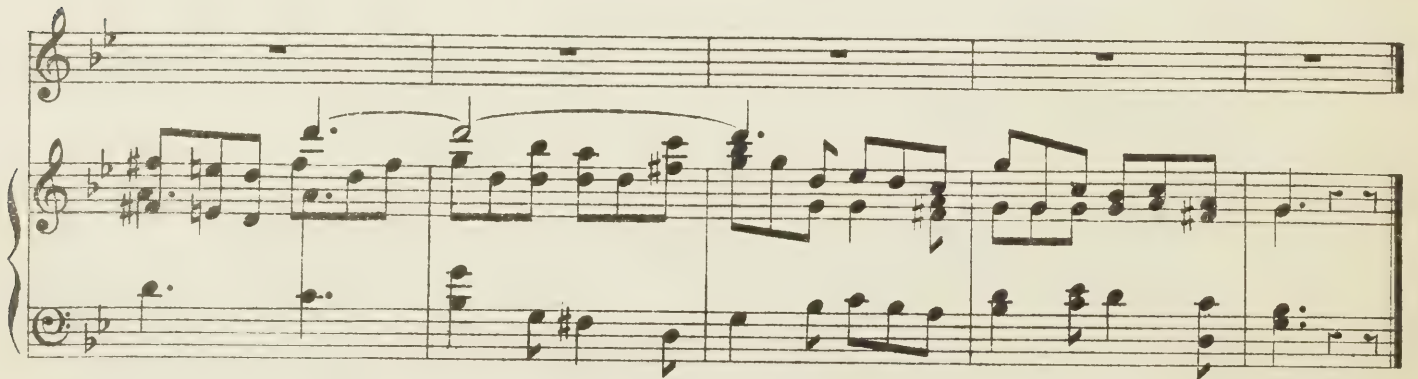
And the worst her fa - vour find,

This system continues the vocal melody and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with similar rhythmic patterns and harmonic support.



Adagio.
And the worst her fa - vour find.

This system is marked *Adagio.* and features a more sustained vocal melody. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment includes a forte (*f*) dynamic marking and features sustained chords and moving lines.



This system continues the piano accompaniment from the previous system, featuring complex textures with sixteenth and thirty-second notes in both hands, providing harmonic support for the vocal line.

III.

Vengeance, o come, inspire me.

Prestissimo.

Alfred.

This musical score is for a piece titled "Vengeance, o come, inspire me." by Alfred. It is marked "Prestissimo." and is written for piano. The score consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *p* (piano) and *f* (forte). Trills are marked with *tr*. A fermata is present over a measure in the fourth system. The piece concludes with a final cadence in the sixth system.

Vengeance, O come, in - spire me, O come in - spire me!

Vir - tue and free - dom fire me, Vir - tue and free - dom

fire me. Join me ye sons of glo - ry,

Join me ye sons of glo - ry The foe shall fly be - fore ye, And

Fame re - cord your sto - ry, In

never dying lays, In never dying lays. The foe shall fly be -

fore ye, and Fame re - cord your sto - ry In ne - ver dy - ing

lays, In ne - ver dy - ing lays.

The first system of musical notation consists of three measures. The top staff is a single treble clef with a key signature of two flats (B-flat and E-flat) and contains whole rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains eighth-note patterns in both hands, with some chords and a final measure ending with a double bar line.

The second system of musical notation consists of three measures. The top staff is a single treble clef with a key signature of two flats and contains whole rests. The bottom staff is a grand staff with a key signature of two flats. It features a continuous eighth-note accompaniment in the bass and a more complex melodic line in the treble, including some sixteenth-note passages.

The third system of musical notation consists of three measures. The top staff is a single treble clef with a key signature of two flats, containing the vocal melody. The bottom staff is a grand staff with a key signature of two flats, providing the piano accompaniment. Dynamics *p* (piano) and *f* (forte) are marked in the piano part. The lyrics are: "Vengeance, O come, in - spire me! Vir - tue and free - dom fire me;"

The fourth system of musical notation consists of three measures. The top staff is a single treble clef with a key signature of two flats, containing the vocal melody. The bottom staff is a grand staff with a key signature of two flats, providing the piano accompaniment. Dynamics *p* (piano) and *f* (forte) are marked in the piano part. The lyrics are: "Join me ye sons of glo - ry, Join me ye sons of

glo - ry, The foe shall fly be - fore ye, The

foe shall fly be - fore ye. And Fame re - cord your

sto - ry, and Fame re - cord your sto - ry In

nev - er dy - ing lays, in nev - er dy - ing lays; The

foe shall fly be - fore ye And fame re - cord your

The first system of the musical score, measures 1-3. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are "foe shall fly be - fore ye And fame re - cord your". The piano part has a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

sto - ry in ne - ver dy - ing lays. The

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics "sto - ry in ne - ver dy - ing lays. The". The piano accompaniment features a more active right hand with sixteenth-note patterns, while the left hand remains simple.

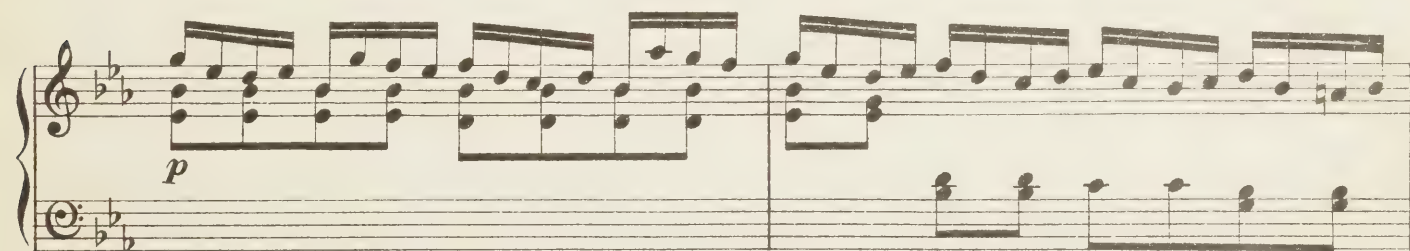
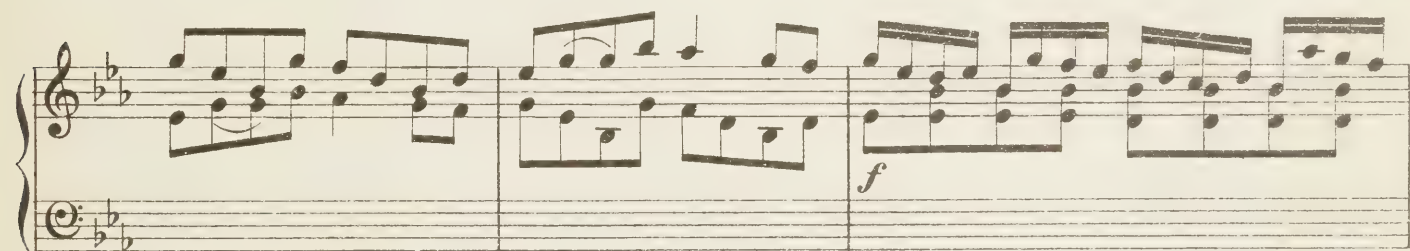
foe shall fly be - fore ye, And fame re - cord you

The third system of the musical score, measures 7-9. The vocal line has the lyrics "foe shall fly be - fore ye, And fame re - cord you". The piano accompaniment continues with similar patterns to the previous system.

sto - ry in nev - er dy - ing lays.

f *poco f* *ff*

The fourth system of the musical score, measures 10-12. The vocal line concludes with the lyrics "sto - ry in nev - er dy - ing lays.". The piano accompaniment becomes more complex and dynamic, with markings for *f* (forte), *poco f* (poco forte), and *ff* (fortissimo) indicating increasing volume and intensity in the right hand.



The peace-ful dove shall soar on high The

Dan-ish Ra-ven droop and die And ev'-ry loy-al

heart shall vie To me-rit Al-fred's praise, To me-rit Al-fred's praise, and

ev'-ry loy-al heart shall vie, shall vie to me-rit Al-fred's praise.

IV. Arise sweet messenger of morn.

Moderato Allegro.

Alfred.

The piano introduction is in 6/8 time, key of B-flat major. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The piano accompaniment for the first system continues the harmonic support, with the right hand playing chords and the left hand playing a steady eighth-note pattern.

The second system includes the vocal melody with lyrics and the piano accompaniment. The lyrics are: "A - rise, a - rise, sweet mes-sen-ger of morn / See, Morn ap-pears, a ro - sy, ro - sy hue / Each Nymph be like, be like the blushing Morn".

The third system includes the vocal melody with lyrics and the piano accompaniment. The lyrics are: "With thy mild, mild beams this Isle a - dorn, With thy / Steals soft o'er yon der o - rient blue, Steals / That gai - ly brigh - tens o'er the Lawn, That".

mild, mild beams — this Isle a - dorn For long as
 soft o'er yon - der o - rient blue. Well are we
 gai - ly brigh - tens o'er the Lawn, Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds
 met in trim ar - ray. Well are we met in trim ar - ray, are met in
 like the sun be gay, Each Shep - herd like the sun be gay, — like the

sport and play, This this shall be a ho - ly - day, This this shall be a
 trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this
 sun be gay, And grate - ful keep this ho - ly - day, And grate - ful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.
 ho - ly - day. This ho - ly - day, To fro - lick out this ho - ly - day.
 ho - ly - day, This ho - ly - day, And grate - ful keep this ho - ly - day.

V.

"Sleep, gentle Cherub, Sleep descend."

Andante Largo.

Judith.

Handwritten "4" in the left margin.

Sleep, gent - le Che - rub, Sleep descend,

Sleep des - cend, Thy heal - ing wings pro - tect - ive spread

thy heal - ing wings pro - tect - ive spread.

And o'er his sa - cred temp - les bend, *tr* bend, O bend their sa - lu - ta - ry

shade. O gent - le Che - rub, *tr* O sleep descend, descend, thy healing wings pro -

tee - tive spread, and o'er his sa - cred temp - les bend, O bend thy shade, thy sa - lu -

ta - ry shade O bend thy sa - lu - ta - ry shade. *p* *pp*

VI.

O come, o come, my dearest.

Andante.

Fall of Phaeton.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante.' and the mood is 'Fall of Phaeton.' The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The vocal line enters in the second system with the lyrics 'O come, o come, my dearest, and'. The third system continues with 'hith - er bring Thy lips a - dorn'd with all the blooming spring Thy'. The fourth system concludes with 'lips a - dorn'd with all the blooming spring,'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings like 'p' (piano).

O come, o come, my dearest, and

hith - er bring Thy lips a - dorn'd with all the blooming spring Thy

lips a - dorn'd with all the blooming spring,

A thou-sand, thou-sand sweets, their fra-grant a - toms blend Which

in a gale of joy which in a gale of joy thy breath at - tend, thy

Love in gen - tle murmurs to my soul ap - ply heal me with kisses Oh

heal me with kisses or else I die, or else I die.

End with first Symphony.

I.

Not on beds of fading flow'rs.

Comus.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Not on beds of fa - ding flow'rs,

Shedding soon their gaudy pride, Nor with swains in Sy-ren Bow'rs

6 5 6 43 6 43 6 9 5

Will true Pleasure, will true Pleasure long re -

6 6 6 6 6 6 4

1st 2nd

-side. On awful Vir - tue's Hill sub - lime Enthroned

7 $\flat 7$ 6 5 6 4 5 6
4 3 4 2 3

sits th'immor - tal fair; Who wins her Height must patient climb, The steps are

6 6 6 6

Pe-ril, Toil, and Care; So from the first did Jove or-dain E-ter-nal

7 6 7 4 2 6 9 5 8 6 76

bliss for transient Pain, E-ter-nal bliss for tran-sient

76 6 2 6 6 7 7 4 3

Adagio.

1st

2nd

più f *p* *f*

Pain, E - ter - nal bliss for tran - sient pain. pain.

6 6 5 4 3 6 6

tr *tr*

6 6 4 6 6 4 3

II.

Fame's an Echo.

Comus.

Traversa.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Fame's an E - cho, Prattling double An empty ai - ry glitt'ring bubble,

A breath can swell, a breath can sink it The wise not worth their keeping think it.

Why then, why such toil and pain Fame's un-certain smiles to gain

Like her sist - er For-tune blind,

To the best she's oft unkind And the worst her fa-vour find,

Adagio.

And the worst her fa-vour find; And the worst her fa-vour

6 6 6 4 # 6 7 # 5 6 4 #

find.

6 6 5 # 4+ 6 6 7 # 6 6 6 6 4 #

III. "Vengeance, O come inspire me"

Prestissimo.

Alfred.

Corno I & II.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Octaves.

A musical score for the song "The Rose Tree" from the 1911 Broadway musical "The Little Rascals". The score is written for a vocal soloist and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score consists of 12 measures. The vocal line is written in a soprano clef (C1) and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *tr* (trill).

[illegible]

6 6 4 2 6 6 5 3

Vengeance, O come in-spire me, O come in-spire me! Vir-tue and Free-dom fire me,

6 5 6 6 5 6 6 6

Vir-tue and Free-dom fire me Join me ye sons of Glo-ry, Join me ye sons of

p *f* *p* *f* *p*

2 6 4 3

Glo-ry, the foe shall fly be-fore ye, And fame re-cord your

f *p*

6 6 4 7 4 6

sto - ry in never dying lays in never dying lays. The

Chord symbols: $\flat 9 8$, $\flat 6$, $7 6$, $6 5$, $\flat 7 \flat 6$, $\flat 9 8$, $\flat 6$, $7 \flat 6$

foe shall flee be - fore ye, And fame re - cord your sto-ry In ne - ver dy - ing

Chord symbols: $\flat 4$, $\flat 4$, $\flat 6$, $\flat 4$, $\flat 6$, $\flat 4$, $\flat 6$, $\flat 4$, $\flat 6$, $\flat 4$, $\flat 6$, $\flat 4$

lays, in ne-ver dy-ing lays.

ff

6 6 6 6 6 6 6 6

This system contains measures 1 through 8. It features a complex arrangement of staves. The vocal line (soprano and alto) enters in measure 1 with the lyrics "lays, in ne-ver dy-ing lays." The piano accompaniment includes a prominent arpeggiated figure in the right hand, marked *ff* (fortissimo) in measure 5. The bass line provides a steady accompaniment. The system concludes with a double bar line at the end of measure 8.

This system contains measures 9 through 16. The vocal line continues with a melodic phrase. The piano accompaniment features a dense, arpeggiated texture in the right hand, continuing the *ff* dynamic. The bass line remains active with a steady accompaniment. The system concludes with a double bar line at the end of measure 16.

Vengeance, O come, in-spire me, Vir-tue and Freedom fire me; Join me ye sons of glo-ry,

6 5/6 b b7

Join me ye sons of glo-ry The foe shall fly be-fore ye, The

4/6

foe shall fly be - fore ye, and fame re-cord your sto-ry, and fame re-cord your sto-ry,

in never dy-ing lays, in ne-ver dy-ing lays The foe shall fly be-fore ye, And

fame re-cord your sto-ry In ne-ver dy-ing lays The foe shall fly be -

4/6 3/5 4/6 7 4/6 3/5 4/6 3/5

fore ye And fame re-cord your sto-ry in ne-ver dy-ing lays.

6 4/6 3/5 6 7



First system of musical notation, measures 1-5. The system includes a grand staff with three staves (C, F, and C clefs) and a single staff (F clef). The key signature is two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic marking in measure 4. The fifth staff has a piano (*p*) dynamic marking in measure 5. The bottom staff has a fortissimo (*ff*) dynamic marking in measure 1. The system concludes with a double bar line.



Second system of musical notation, measures 6-10. The system includes a grand staff with three staves (C, F, and C clefs) and a single staff (F clef). The key signature is two flats (B-flat and E-flat). The first staff has a forte (*f*) dynamic marking in measure 7. The third staff has a piano (*p*) dynamic marking in measure 8. The bottom staff has a forte (*f*) dynamic marking in measure 7. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The score includes staves for Soprano, Alto, Tenor, and Bass, as well as a grand staff for the piano accompaniment. The piano part has a complex texture with many sixteenth and thirty-second notes. The vocal parts enter in measure 1 with a melodic line. The key signature has two flats, and the time signature is common time (C).

Second system of musical notation, measures 5-8. The vocal parts continue their melodic lines. The piano accompaniment features a prominent trill in the right hand in measure 6. The lyrics "The peace-full dove shall soar on high," are written under the vocal staves. The system concludes with the word "The" at the end of the vocal line. The piano part continues with a similar texture, including a piano (*p*) dynamic marking in measure 7.

Danish Ra-ven droop and die, and ev'-ry loy-al heart shall vie, To me-rit Alfreds praise, To

p 5 6 5 6 5 6

me-rit Alfreds praise, and ev'-ry loy-al heart shall vie, shall vie, To me-rit Al-freds praise.

6 6 6 6 6 6 *Da Capo*

A - rise, a - rise, sweet mes-sen-ger of morn,

With thy mild, mild beams — this Isle a -

dorn, with thy mild, mild beams — this Isle a - dorn.

For long as shepherds sport and play, for long as shep-herds sport and play, as shep-herds

p $\frac{2}{4}$ $\frac{2}{4}$ 6

sport and play, this, this shall be a ho - ly day, this, this shall be a

6 6 6 6 6 6 6 5

ho - ly day, a ho - ly day, this, this shall be a ho - ly day.

f *p* *tr* *tr* *tr*

6 6 7 5 6 7 5 7 4 6 3 5

V.

Sleep, gentle Cherub.

Judith.

Andante largo.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Sleep,

gen - tle Cherub, Sleep descend, Sleep descend, Thy heal-ing wings protective spread

thy heal - ing wings pro - tect - ive spread. And o'er his

The musical score is arranged for five parts: Violin I, Violin II, Viola, Voice, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante largo'. The score is divided into three systems. The first system shows the instrumental introduction and the beginning of the vocal line. The second system contains the main vocal melody with lyrics. The third system continues the vocal melody and includes a final instrumental flourish. Fingerings are indicated by numbers 1-5 below the notes. Trills are marked with 'tr' above the notes. The lyrics are: 'Sleep, gen - tle Cherub, Sleep descend, Sleep descend, Thy heal-ing wings protective spread. thy heal - ing wings pro - tect - ive spread. And o'er his'.

sa - cred temples bend, bend, o bend their sa - lu - ta - ry shade, O gentle Che - rub, O sleep, de -

6 5 6 5 6 4 5 6 5 6 6 6 6 6 6 6 6 6 6 6

scend, descend, thy healing wings pro - tect - ive spread, And o'er his sa - cred tem - ples bend, O

6 4 2 6 7 6 7 6 6 4 5 6 2 6 5 6 5 9 6 6 5 5

bend thy shade, thy sa - lu - ta - ry shade, O bend thy sa - lu - ta - ry shade.

7 6 7 6 5 4 3 6 6 5 43

VI.

O come, o come my dearest.

Fall of Phaeton.

Andante.

Violin.

Voice.

Bass.

p

O come, o come my dearest, and

li - - - ther, bring thy lips a - dorn'd with

all the bloom-ing spring, thy lips a - dorn'd with all the bloom - ing spring.

A thou-sand, thou-sand sweets their fra-grant a - toms blend, which

in a gale of joy, which in a gale of joy thy breath at - tend: Thy

love in gen-tle murmurs to my soul ap - ply, Heal me with kisses, Oh!

heal me with kis-ses or else I die, or else I die.

End with the first Symphony.

A2V-7769

M
1612
A75A7

Arne, Thomas Augustine
[Works, vocal. Selections,
Six songs

UNIVERSITY OF TORONTO

EDWARD JOHNSON
MUSIC LIBRARY

